

## Mina Tani Mask Dance in the Perspective of form and Presentation of Pati Socio-Cultural Reality

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**ABSTRACT:** This article discusses the Mina Tani Mask Dance, as a work that reveals the form and social and cultural presentation of the Pati Community. The Mask Dance genre is a form of performing art in which the dancers wear masks on their faces. Masks that are used as the main property in the dance because in based, masks have characteristics that refer to a character, which varies through stylization and figures, types of colors, textures, ornaments, and how the mask is worn. The Dance will be attached to the character of the mask and dance form. In the perspective of dance form, it is explained through the elements of choreography proposed by Y. Sumandiyo Hadi and the discussion of dance related to a presentation of socio-cultural reality uses a creative process approach proposed by Jessie Oleson Moore which includes; Inspiration, Percolation, Preparation, Creation, and Reflection. The answer to the creative process carried out by the choreographer is that the Topemg Mina Tani dance reflects the social and cultural conditions of Pati. The results of the discussion of the dance form show that the Mina Tani Mask Dance is a New Creative Dance in the mask genre that presents the social conditions of society and the results of Pati culture related to local products, agriculture, and fisheries.

**Keywords:** Mina Tani Mask Dance, Dance Form, Presentation, Reality, Socio-Cultural, Pati.

### I. INTRODUCTION

Mina Tani Mask Dance is a dance work composed by Evi Septimardiati in 2018. This dance was created at the request of Sigit Hartoko as Head of the Pati Youth, Sports and Tourism Service to be performed at the Pati Tourism Expo Event.

His performance uses props in the form of pure brass masks, as one of the superior industrial craft products from the Pati area, namely Juwana District. Mask dancer Mina Tani uses a gold poster color which is used on the face and body. The costume design presents burnt batik cloth typical of Pati Regency with the Mina Tani motif. The dancers of the Mina Tani Mask Dance come from people who are still in school, not professional dancers (Evi Septimardiati, Interview, April, 10, 2021).

Mina Tani Mask Dance has performed at major events including; IMF (International Maks Festival) 2018, Srawung Gayeng 2018, ISI Surakarta World Dance Day 2019, Srawung Gunung Festival 2019, Nusantara Mask Masterpiece Parade 2020, Creative Discussion of Pati Youth Sports and Tourism Office 2020, Welcoming Officials of the Village Ministry 2017, World Dance Day in Pati, Stimik AKI Pati Dies Natalis Event 2018, The Safin Hotel Pati anniversary event 2018, and is routinely performed at guest welcoming events at Pati Office events. The Mina Tani Mask Dance work received a certificate of extraordinary contribution in the International

Mask Festival and has been recorded in the copyright registration letter. Evi's Mina Tani Mask Dance has uniqueness and there is novelty in the costumes and masks worn and is free from the love story between Dewi Sri and Wisnu.

The work of the Mina Tani Mask Dance in its performance is considered unique and has received responses from the public through social media such as Instagram, magazines, and YouTube. The uniqueness of the Mina Tani Mask Dance lies in the idea of its creation which is inspired by the social conditions of the local community. From this phenomenon, the interesting thing to discuss further is the form of the Mina Tani Mask Dance and the efforts of the socio-cultural presentation of Pati in EviSeptimardiati's creative process in creating the Mina Tani Mask Dance.

## II. DISCUSSION

### A. Form of Mina Tani Mask Dance Work

Mina Tani Mask Dance is included in the category of mask dance. Referring to Sumaryono's opinion, that Mask performing arts are a form of performing arts with dancers wearing masks on their faces. Several things that need to be explained to explain the characteristics of masks are seen in the stylization and figures, differences in character, types of colors, ornaments, and how to wear masks (Sumaryono, 2021)

In this regard, masks are an important consideration in the discussion of the Mina Tani Mask dance. Regarding the shape of the mask, it can be explained in the explanation below.

#### Analysis of the Mina Tani Mask Dance Form

##### 1. Types of Masks

The Mina Tani Mask Dance by Evi Septimardiati is included in the Surakarta and Malangan Style Mask genre. The Mina Tani Mask Dance in Surakarta Style has a smooth type in the shape of the nose bridge like a knife tip that tapers towards the front and down, the thin blackish eyebrow shape complements the character type of the Putra Alus Mask, the eye line is elongated and has narrow holes and includes the shape of the liyepan eyes which are thin and pointed at the ends, the coloring is the same as the Panji Surakarta Mask, while the Malangan Style has the characteristic of a closed mouth depicting a smooth character. The shape of the lines in the form of depressions at the right and left ends of the mouth reflects that the character's teeth are always gritted. The technique of use is by biting the part of the skin that is attached to the inside of the mask. The Mina Tani Mask Dance is included in the category of alus dance. The characteristics of the alus dance are divided into two types of alusan characters, namely *luruh* and *lanyap* (Sulastuti, 2018). The character of the alusluruh son has a character type that has a refined, gentle, and humble nature (Nuraini, 2011). The Mina Tani Mask Dance movement tends to be *lanyap*, but the Mina Tani Mask form has a *luruh* character.



Figure 1. Mina Tani mask seen from the front, (Photo: Evi Septimardiati, 2020).

##### 2. Choreographic Elements in the Mina Tani Mask Dance

The discussion of the Mina Tani Mask Dance form uses the choreography concept put forward by Y. SumandiyoHadi, that a choreography has several elements, namely; dance title, dance theme, type/nature/kind of dance, number of dancers (gender and posture), dance movements, dance space, dance music, mode or method of presentation, make-up and costumes, properties, lighting or other equipment (Hadi, 2003)

#### **a. Dance Title**

The title is the initials or title related to the theme of the dance. The title is generally in the form of words which is interesting and has clear meaning (Hadi, 2003). The title of the Mina Tani Mask was chosen from the slogan of Pati Regency, namely Pati Bumi Mina Tani (Interview, Evi Septimardiati, October 18, 2021). The title of this dance is Mina Tani Mask Dance. The title of the Mina Tani Mask Dance is divided into three parts, namely mask which means face covering as an expression, Mina means fish, and Tani means plants. Overall, the Mina Tani Mask Dance with the dancers wearing the mask presents the social and culture of Pati. The Mina Tani Mask Dance presents a picture of the Pati region which has abundant agricultural, fishery, and other local product wealth.

#### **b. Dance Theme**

The theme of dance can be understood as the main problem that contains certain content and meaning of a choreography, so the theme is the essence of the story that can give meaning to the story being presented (Hadi, 2003:89).

The theme of the Mina Tani Mask Dance is to showcase local cultural products and the richness of Pati. Through the theme, this dance aims to show the social conditions of Pati Regency which tend to favor cultural products, namely the brass industry, burnt batik, agriculture, and fisheries (EviSeptimardiati, October 18, 2021).

#### **c. Types of Dance**

New Creative Dance is a type of dance whose choreography is still based on traditional dance or the development of existing dance patterns (Suharji, 2015). Mina Tani Mask Dance is a type of New Creative Dance with a mask genre whose choreography is still based on traditional dance or the development of existing dance patterns. This dance is not bound by a particular story pattern, its stage location is not bound, and it does not strictly follow the rules of existing movement patterns.

#### **d. Dancers**

Dancers are used as a means to demonstrate or carry out the work (Murgiyanto, 1993) The Mina Tani Mask Dance can be performed by more than one person, so it can be danced by couples or groups of both male and female.

#### **e. Dance Movements**

The Mina Tani Mask Dance Movements are based on traditional dance movements referring to the Surakarta Style Dance movements with alus characters, while the use of new creative dance movements refers to the PemalangSelendang Dance movements. Dance movements include movement motifs, connecting movements, and repetitive movements (Hadi, 2007)). The movement motifs of the Mina Tani Mask Dance are *lampahan*, *ukelbatangan*, *tatapan*, *ayunan*, *jumbulan*, *ngipat kaki*, and *egotan*. The connecting movements used in the Mina Tani Mask Dance include *srisig*, *debeggejug*, *lampahan* and *kenser*. The repetitive movements performed in the Mina Tani Mask Dance include the *jumbulan* movement.

#### **f. Dance Space**

Aspects of dance space can be analyzed through direction. Direction is an aspect of space that influences the aesthetic effect when the dancer moves through space during the dance, so that patterns are found and are often understood as "floor patterns" or "floor designs. The floor patterns used in the Mina Tani Mask Dance are straight lines, diagonals, and zigzags.

### g. Dance Music

Music is used to create atmosphere and to introduce a dance work. The music used in the Mina Tani Mask Dance comes from existing music and is not made specifically for the needs of a Mina Tani Mask Dance work (Hadi, 2003) The musical material for the Mina Tani Mask Dance comes from existing dance music taken from music pieces from people's collections, including the Satria Dance music from the Laras Ayu Art Studio collection which was uploaded to the Dyah Ayu Laras Pawestri YouTube account, music pieces from minutes 4.07 to 4.22 and from minutes 4.53 to minutes 5.03. ([https://youtu.be/iPkBfOCvP\\_8](https://youtu.be/iPkBfOCvP_8)), Tepak Putri Dance music Langen Kusuma Official video collection music cut from minute 0.23 to minute 1.01 (<https://youtu.be/h18BE7UFKFU>), Dance music Laskar Tani collection of Dedek Wahyudi uploaded on the Swargaloka Art youtube account, music clip at minute 0.10 to minute 0.38 ([https://youtu.be/Jix1qF\\_a8z0](https://youtu.be/Jix1qF_a8z0)), Kukilo Seto Dance music, a collection of videos uploaded to the YouTube account Heru Handonowari, music clips from minute 0.07 to minute 0.25 and from minute 1.03 to minute 1.23 (<https://youtu.be/rI3szJphfHQ>), Jemparing Gagah Dance music, a collection of videos uploaded to the YouTube account of the Yogyakarta Bagong Kussudiardjo Dance training center led by Bagong Kussudiardjo, music clip from minute 3.17 to minute 3.57 (<https://youtu.be/fKqFAzLgP4I>), and Geol Saliter Dance music, a collection of videos uploaded to Heru Handonowari's YouTube account, music clips from minute 4.44 to minute 5.25 (<https://youtu.be/Dv5rg56NKvk>) (Tunggul Ariyanto, Interview: July 4, 2022).

The technique for making Mina Tani Mask Dance music uses the Adobe Audition application by fading out by making a transition so that the music is smoother than the original volume as it decreases, and using the fade in method by making a transition so that the music is rougher than the original volume as it increases (Tunggul Ariyanto, Interview: July 4, 2022).

### h. Presentation Method

The mode or method of presentation can essentially be divided into two very different presentations, namely representational and symbolic. Representational is a presentation that can be recognized, while symbolic is almost unrecognizable in its meaning of movement (Hadi, 2003). The presentation of the Mina Tani Mask Dance uses symbolic and representational presentation modes. The movement motifs presented symbolically are *ukelbatangan*, *melihat*, and *ngipat kaki*. The movement motifs presented representationally are *lampahan*, *ayunan*, *jumbulan*, and *egotan*.

### i. Makeup and Costume

Makeup and costume are two elements in a series of forms that cannot be separated (Sulastuti, 2017) The makeup used in the Mina Tani Mask Dance is facial makeup using Sakura poster color in gold, eyeliner, red lipstick, and eyebrows in the form of a *luruh* character. The Mina Tani Mask Dance Costume is divided into three parts, namely the upper part consisting of a hair bag, *grodumungkur*, *cundhukmenthul*, *sirkam*, and *sumpingkudup*. The middle part consists of *mekak*, *ilat-ilatan*, *brooch*, *necklace*, and *bracelet*. The bottom consists of *stagen*, *slepe*, *ikat pinggang*, *jarit*, and *sampur*.



Figure 2. Pose of the Mina Tani Mask Dance dancer showing make-up and clothing at the IMF event, (Photo: EviSeptimardiati, 2019).

#### **j. Dance equipment / Properties**

Dance equipment or commonly called dance properties are very special dance equipment and contain important meanings and become the unity or integrity of the dance performance (Hadi, 2003). The equipment for the Mina Padi Mask dance consists of two types, namely sampur and mask. Dance equipment or properties are something that is used to support the beauty of movement and/or emphasize the lines of movement. The *sampur* property used is a *sampur* with a Mina Tani motif. The *sampur* or shawl in Javanese dance is also a complement to the dance costume that is tied around the dancer's waist. The *sampur* is used as a property when performing the *seblaksampur*, *kebyok sampur*, and *miwir sampur* movements, and so on. The equipment or properties of the Mask, in the Mina Padi Mask dance are played or moved before being worn on the dancer's face to support the name and theme of the dance.

#### **k. Lighting and Stage Venue**

The role of lighting is very important in a performance, stage lighting greatly supports a form of dance performance (Hadi, 2003). The Mina Tani Mask Dance was performed at the ISI Surakarta Small Theater Building which was presented on a proscenium stage. The lighting used general white and blue lights.

### **B. Presentation of Pati's socio-culture through EviSeptimardiati's creative process in creating the Mina Tani Mask Dance**

#### **1. Evi Septimardiati's Provisions in Creating the Mina Tani Mask Dance**

The main provision for a choreographer is sensitivity of feeling. Sensitivity of feeling is a condition that concerns the sharpness of feeling, and is also influenced by the sharpness of intuition, imagination and the ability to interpret. The sensitivity of a choreographer's feeling includes the unity of the sense of movement, the sensitivity of the sense of body space and space (place), the sensitivity of the sense of music, the sensitivity of the inner sense (intuition), and the sensitivity of feeling in the arts including the sensitivity of feeling in the environment of life in general, which includes sensitivity to socio-cultural phenomena (Sulastuti, 2017)

#### **a. Motion sensitivity**

EviSeptimardiati always considers the sense of harmony between movement and music. Evi also pays attention to the harmonious relationship between each movement transition so that each movement motif can be seen. Evi's sensitivity of feeling needs to be considered, which refers to the body's skills in carrying out movement, so that the dance movement feels united with the choreographer's body based on the mastery of dance movements that Evi learned during her education at ISI (Indonesian Institute of the Arts) Surakarta. Through observation of the dance on EviSeptimardiati's body, she seems to be able to unite herself with the movements created.

#### **b. Sensitivity of body sense to space**

As a choreographer, EviSeptimardiati has trained her body awareness to the space in which she is. This sense is built through her understanding of space. Space as a place where she explores dance elements such as movement, music, costumes, and space in general, namely socio-cultural space. Understanding space in particular and wider space is one part of the demands of a choreographer in building aesthetic sensitivity in her body. Sensitivity in Evi's body always pays attention to the pattern and sense of space as a whole. Evi tries to do every movement that is arranged to explore each part of the movement, then Evi combines one movement with the next. Evi's sensitivity to space in particular, namely body space, is associated and connected to the wider space with its phenomena to be translated through her dance work.

#### **c. Sensitivity to music**

Dance music is an important element in dance works, as a means to emphasize the beauty of the dance's sense. The presence of karawitan in a dance performance will strengthen and emphasize the sense of feeling that will be emitted. Dance itself for the music that accompanies it is a manifestation of a real form of the beautiful sense of feeling in the nuances of its music. It can be said that dance is a visualization of the sense of the music of the dance, conversely dance music emphasizes the sense of feeling in a dance work. In this regard, a choreographer must have sensitivity to music, and/or traditional music used to accompany a dance. The sensitivity of the sense of gendhing (Javanese music) has a very significant impact on building feelings in dance. Evi in composing music certainly pays attention to the tempo and count of the music that will be used in her creation. Evi feels the speed and pressure of the music for the harmony of movement with the music that used.

#### **d. Inner sensitivity**

A choreographer's intuitive sensitivity is awakened when there is touch and stimulation both externally and internally. Evi's self-awareness greatly provokes emotions and a great curiosity about Pati City, especially social conditions. In a choreographer's intuition related to the deepest inner experience of an artist, it is certainly based on the surrounding environment, related to the experience of dancing during education and appreciation of local arts.

#### **e. Environmental sensitivity**

Environmentas Sensitivity is a sensitivity that must be consciously built by Evi as a choreographer. It is built through her curiosity about the phenomena in the surrounding area related to the wealth related to natural resources and local crafts. Therefore, as a choreographer, EviSeptimardiati has studied and observed the characteristics of the Pati community who are hard workers and have a strong sense of self-confidence.

### **C. Evi Septimardiati's creative process in creating the Mina Tani Mask Dance**

The discussion of the creative process uses the creative process theory proposed by Jessie Oleson Moore through five stages, namely Inspiration, Percolation, Preparation, Creation, and Reflection in Sumaryadi in the book creative process in performing arts. The five stages are used as the basis for analysis in examining EviSeptimardiati's creative process.

#### **a. Inspiration Phase**

Inspiration is an urge to produce creative ideas (Sumaryadi, 2019) Inspiration is the main stage in starting the creative process in creating a work. Evi entered this stage after receiving a request to create a dance work to be performed at the tourism expo event. In this initial stage, EviSeptimardiati actively sought information and appreciated local arts to get inspiration about the form of the work to be created. EviSeptimardiati was inspired by the form of the Surakarta and *Malangan* Style Masks as seen from the shape of the eyebrows, eyes, color, and mouth.

#### **b. Percolation Phase**

The percolation stage is called the contemplation stage, which means dismantling ideas many years before we create a work of art (Sumaryadi, 2019). The form of action taken by EviSeptimardiati was conducting observations at the Sampurna Kuningan Factory and Batik Tulis Bakaran Pesantenan. The idea of the theme that came out of EviSeptimardiati's thoughts was based on the results of the observation process at the brass factory and the Pesantenan Bakaran batik tulis, then Evi made a conclusion that had been considered based on observations to create a theme to showcase local products and Pati's wealth. After the idea was designed, Evi then started to design the mask and *sampur*. The design drawing is finished, Evi returns to the Kuningan Factory and Pesantenan Batik Tulis Shop for the manufacturing step.

### **c. Preparation Phase**

The preparation stage is the time to process more actively and focus on realizing inspiration (Sumaryadi, 2019) The first stage, EviSeptimardiati did a treasury of Surakarta Style Traditional Dance movements and Creative Dance, namely the PernalangSelendang Dance. Second, Evi responded to the Mask as an expression and understood the level of wearing a mask. Third, Evi practiced directly making up the dancer's face. Fourth, Evi explored fashion using a mannequin. The fifth stage, Evi arranged the floor pattern by practicing dancing independently and then drawing it. Furthermore, after the movements were arranged, Evi aligned the movements with the rhythm of the music.



*Picture3. Mina Tani mask dance during a show at the International Mask Festival (IMF) event in Surakarta recently. (Sanggar Pandu For Radar Kudus), (Photo: Ahmad UlilAlbab, 2023).*

### **c. Creation Phase**

The creation stage is the stage for creating and realizing a work based on the choreographer's creation. At this stage, as a result of the process by the choreographer that has been arranged and manifested in the dancer's body (Sumaryadi, 2019) This process is a process carried out by dancers in presenting beauty through the process of practice and performance (Sulastuti, 2017) The dancer's process is carried out through two stages, namely the process and pre-process. In the practice process, the dancers do warm-up movements, do group exercises that are carried out using counting, and practice using musical rhythms. The performance process is the stage of performance activities in the Mina Tani Mask Dance. The performances that are prepared include putting on makeup, wearing clothes, preparing themselves at the performance location, and the dancers performing the Mina Tani Mask Dance on stage.

### **d. Reflection Phase**

The reflection stage is a kind of post-creative depression for artists who feel a little empty and in the form of regret (Sumaryadi, 2019) Reflection is an assessment of self-awareness after the performance. After each performance, Evi conducts an evaluation including stage preparation, dancer movements during the performance, and the dancer's mental readiness (Interview with Evi Septimardiati, June 12, 2022). While other assessments come from the audience and the parties involved. The Evaluation Stage is very important for choreographers who are used as improvements for the next performance. Here is an example of an evaluation problem from one of the performances, namely when performing at the IMF (International Mask Festival) in 2018, at that time Evi observed the dancers' movements when performing the Mina Tani Mask Dance. After the performance, there were shortcomings in the form of lack of cohesion, focus in moving, and errors in egotan movements and floor patterns, then evaluated and followed up to be improved for the performance at the 13th World Dance Day event of ISI Surakarta, at the World Dance Day event it was not fully realized but there were improvements from the results of the previous performance evaluation.

## **III. CONCLUSION**

Based on the results of the study, it can be concluded that EviSeptimardiati is a choreographer and dance trainer of "Sanggar Pandu" who is able to respond to the phenomena around her. The Mina Tani Mask Dance is

a New Creative Dance with a mask dance genre and presents the social conditions of the local community and the cultural products of Pati Regency, including agriculture, fisheries, and local products.

The form of the Mina Tani Mask Dance as an art form uses a variety of dance movements based on a combination of Surakarta style Traditional Dance movements in the characterization of Putra Alus, a creative dance from Selendang Pematang. The Mina Tani Mask Dance movements is manifested in the motifs of lampahan, ukel batangan, tatapan, and ayunan. All elements of the Mina Tani Mask Dance including its movements are a presentation of the socio-cultural activities of the Pati community, with the results of its cultural and natural wealth as well as industrial and agricultural products. The Mina Tani Mask Dance is a work that contains the values of the local wisdom of the Pati community.

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